

the real nature of folk dancing. How much time does your group spend in teaching or preparation for exhibition work, as contrasted with time spent in hoolyeh-ing. If the hoolyeh time does not dominate all other activities, look out, for you are sowing the seeds of discontent, of clique making, of petty jealousies, of intrigues, of people coming in late, of people being tired before they start, of long faces in the group, boredom with folk dancing, and demands for more and more new dances. Please understand me. I know perfectly well we need instruction for new dances, and exhibition work, and I approve of them. My point is that we must remember that these activities are the side shows of the main arena, that the important thing is the hoolyeh.

In my investigation of what makes for good folk dancing and what detracts from it, I made the interesting discovery that the best kind of folk dancing results when we try to duplicate the conditions of folk dancing in its natural state—that is—the peasant village festival celebration. What are some of these conditions?

1. **Everybody attends.** Not only the young, but all ages. It is anti-exclusive.

2. **Anticipation and proper mental attitude.** Everyone looks forward to the dance, they leave their worries behind, they come with an attitude of earthly, lusty, fun. They expect to yell, and shout, and laugh, and stamp their feet. They give themselves to the dance.

3. **No instruction.** Teaching is not folk dancing. If you want to learn, use some other time.

4. **Self expression.** A folk dance is not a chorus line, or a ballet. Everyone does not try to do the dance in exactly the same way, or the "correct way". The dance has set a pattern and a styling which must not be violated, but within that framework each dancer express himself in his own way. If you watch a line of non-exhibition, kolo dancers, you will see the point I am trying to make.

5. **Variety of tempo and contrast of speed between dances.** There must be fast and slow numbers. Something for everyone. Some of our young people could well learn the charm of some of our slow dances. In northern California I was disturbed to see them dance Zillertaller at about twice the proper speed, completely ruining a very charming dance.

6. **Keep the kettle boiling.** Reduce the breaks and intermissions to the absolute minimum. Individually anyone can sit one out, but frequent breaks where everyone has to sit down, has a de-stimulating effect.

How not to get tired while folk dancing.

"It is alright for you to dance that way, you are young and full of energy". I cannot tell you how often that remark has been thrown at me. Often the party who tells me that is actually younger than I am. Yet half of the truth is—"It is because I dance that way that I have so much energy." Energy is not like a lunch ticket, so much per person, and when it is all punched out you are thru. The more energetic you dance the more energy boils up. Of course you cannot do it alone. That is what is so wonderful about the hoolyeh, it makes people mutually self-stimulating.

The Nirvana of Folk Dancing.

Those of us who have experienced the Nirvana of folk dancing, know that when we approach that state we experience some of the supreme moments in our lives. There is something electric, spiritual, and communicative in the Hoolyeh.

The wilder and more primitive kolos and drumeses exemplify to me the highest form of folk dancing. They are repetitive enough to be semi-hypnotic, the music is exotic and primitive, and the locked arms in a circle of brotherhood is symbolic of the best in folk dancing.

Things happen to your body and mind. Your glands pour chemicals into your blood stream releasing pools of energy,



Mrs. Milica Staničan wearing a North Serbian costume.

"DIOCESAN" FOLK DANCE GROUP IN MONTREAL

A folk dance group has been recently organized in Montreal, Canada, whose purpose will be to organize leadership in folk dancing throughout the Catholic parishes of the Province of Quebec. This group will get the official backing of the "Cardinal's Budget". The group will be headed by two capable young men of dance and musical abilities, they are Jacques Carriere and Marcel Boisvert. The dancing will be of an international repertoire along with their native French-Canadienne songs and dances. Bon chance!

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your joints get flexible, your muscles get supple. You can perform prisiadkis with ease that you could not attempt while cold. Your heart and lungs work like mad, and you feel a surge of being alive and awake as you never feel otherwise. Your head reels with excitement and exhilaration, your wits sharpen, you laugh and yell and stamp your feet. Your inhibitions just slough off. It is a form of communal intoxication. And love, oh you just overflow with love, you're just in love with the whole wide world, you want to hug everyone. This spiritual side of the hoolyeh is one of the most satisfying parts, and leaves you glowing for days after. It is an emotional experience of the finest, richest, and healthiest sort.

If you have not experienced this exciting state, you have yet to taste of real folk dancing. If on the other hand you are glad you have never experienced such a shocking thing, you are a dilettante and in the wrong hobby.

(NOTE: "Hoolyeh" is universally in use among all East European nations. Most Slavs say it "Hulyat", in Russian it is "Gulyat", while in Lithuanian it is said "Uliavot". VFB)

## DANCING HOLIDAYS OF THE JEWS



Feasting in a Sukkah (Booth). Drawing by Oppenheim, 19th century artist of Germany.

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**Sukkoth—Feast of Booths. Tishrey 15  
(Sukkoth Falls This Year on Oct. 12-20)**

#### V. F. BELIAJUS

As in the case of all major Jewish holidays, the injunction to celebrate Sukkoth is found in the Pentateuch (Leviticus and Deuteronomy) and it reads:

"... the fifteenth day of the seventh month shall be a feast of booths for seven days unto the Lord . . . on the eighth day shall be a holy convocation (Shemini Atsereth) unto you . . . And ye shall take you on the first day the boughs of goodly trees, branches of palm trees, and the boughs of thick trees, and willows of the brook; and ye shall rejoice before the Lord your God . . . Ye shall dwell in booths seven days; . . . That your generation may know that I made the children of Israel to dwell in booths, when I brought them out of the land of Egypt . . . (Lev. 23: 33-44)."

Deuteronomy 16:13-15, also adds stress to the agricultural phase of this holiday, giving thanks for a bountiful harvest "after that thou hast gathered in thy corn and wine . . . "

Sukkoth was one of the three required pilgrimage holidays during the era of the Temples in Jerusalem (Passover and Shavu'oth are the other two). Sukkoth is a harvest festival combined with the commemoration of the wandering of the Jews through the Sinai desert during their exodus from Egypt.

To commemorate the above phase of the holiday, booths are built, the roofs of which are covered with branches of water willow (where available). The covering is done sparingly so that the stars may be visible through them. The inside of the Sukkah is gaily decorated with boughs, garlands, fruits, decorations made from multi-colored pa-



The complete Lulav held by Saul Rosenberg (Foto Adam Carvell).

pers, doves with egg-shell body, pictures with patriarchal names and/or passages from the bible. Some even use glittering Christmas tree decorations suspended from the roof. Although the prayers are recited in the synagogues, the doxology (Kiddush) over wine and the feasting is held in the Sukkah. The singing of Zemiroth and Nigunim follows the feast.

During the Sukkoth festivities, a Lulav (palm frond), Ethrog (citron), Hadassa (myrtle) and Aravoth (willow branches) are symbolically tied and held together and shaken during the certain parts of the Lauds (Hallel).

In Templar times, long willow boughs were set about the altar, with their tips drooping over its top. Daily the priest (Kohen) walked processional with the Lulav and Ethrog, chanting "Ana Adonay Hoshi'a Na—O Lord, Have mercy, please," while the Shofar (ram's horn) was blown in accompaniment. The circling was done but once during the first six days and seven times on the seventh day. The circling was terminated with the chant, "Beauty is thine, o altar."

During the second night of the Feast of Booths, the pouring of a libation of water was celebrated. The Women's outer court of the Temple was brilliantly lighted. A musical service of praise, with dancing and a torchlight parade, took place lasting all night. Men would dance by throwing torches up in the air and catching them. At day break, with a blast of trumpets, the priests announced the commencement of the march. The parade led to the spring at Siloah (Shiloah) where water was drawn, by garlanded dancers, in a golden ewer. In solemn procession the water was carried back to the Temple, where the libation (pouring of water over the altar) was performed, accompanied by sweet flute music and the sound of melody from countless instruments. "Who has not seen this pleasure, never has seen pleasure," writes the Talmudist in Sukkah 5:1.

The seventh day of Sukkoth is called "Hoshana Raba—The Great Help," on which day processions take place within the synagogues with five willow twigs held in the hand. These twigs are beaten over the benches or floor.